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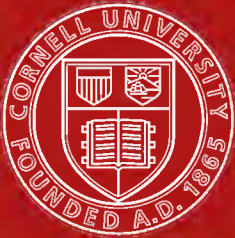
THE RICKER LIBRARY OF ARCHITECTURE

BY

N. C. CURTIS



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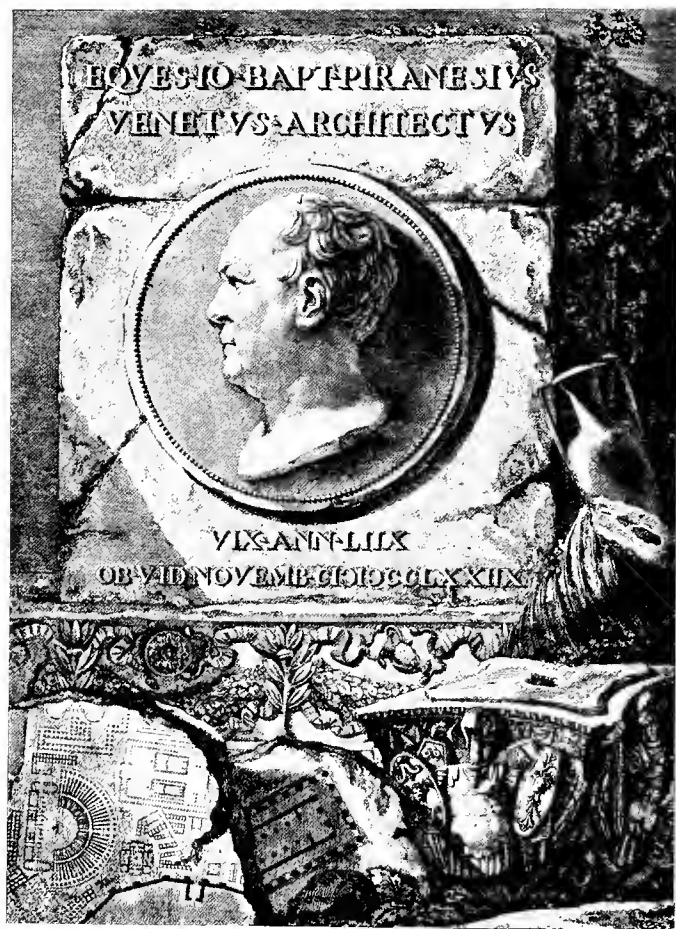
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ONE OF PIRANESI'S COMPOSITIONS

PLATE 14 OF "OUVRES CHOISIES"

THE RICKER LIBRARY

A FAMILIAR TALK TO

Students of Architecture

IN

The University of Illinois

BY

N. C. CURTIS

1920

“L’ amore di qualunque cosa è figliuolo d’essa cognizione. L’amorè è tanto piu fervente, quanto la cognizione è piu certa.”

(“THE KNOWLEDGE OF A THING ENGENDERS LOVE OF IT; THE MORE EXACT THE KNOWLEDGE THE MORE FERVENT THE LOVE.”)

Leonardo da Vinci.

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INTRODUCTORY NOTE

During the past year the Library Committee of the College of Engineering in the University of Illinois has concerned itself with the difficult problem of how our students may be brought to a realization of the importance of reading, on their own initiative, good and useful books, especially the technical literature of the course in which they are enrolled and are presumed to be primarily interested. The College of Engineering possesses very full and valuable collections of books in every one of its special departments of study, and it is the constant hope of the instructors that students will employ these documents to their utmost advantage. The importance of purposeful reading as a factor in education does not need to be demonstrated, but it is sometimes necessary to recall it to mind. It is with the hope that students of architecture may be led to drink more deeply of the Pierian Spring and thereby avoid the dangers of meager draughts, that this somewhat limited discussion of the books in the Ricker Library of Architecture has been prepared.

Urbana, Illinois, 1919

N. C. C.



DR. NATHAN CLIFFORD RICKER

REPRODUCED FROM A MOSAIC PORTRAIT IN THE RICKER LIBRARY

BY PROFESSOR WELLS

THE RICKER LIBRARY

A FAMILIAR TALK TO STUDENTS OF ARCHITECTURE
IN THE UNIVERSITY OF ILLINOIS

By N. C. CURTIS

CHAPTER I.

In his lecture on the study of architecture, Mr. Reginald Blomfield makes the following remark: "The reading of books will not make an architect; his proper study must always be buildings." By this statement we may take him to mean either the reading of books alone, or the reading of them in the wrong way. But it must be remembered that the lecturer is an Englishman and that his observation was addressed to students of the Royal Academy. In every part of England, as in other European countries, there are to be found historic buildings which exemplify every phase of architectural development; edifices which are monuments, and about which architectural history has been written and numerous monographs made. They are, in fact, the solid foundation of historic research. Here in America our case is different; and especially is it different in Illinois. Much as we may value and admire what we have inherited in the way of architecture from our

Colonial forefathers, English, Dutch, French, and Spanish, we cannot think of these possessions as being architecturally comparable to the historic monuments of the Old World; at least, not in the same sense of independent style. The distinction is at once apparent. Over there architectural students have their material ready at hand; they are surrounded by the great buildings of the past and may see all and know all at small expense in money and comparatively little in time. Over here many of us will never be able to contemplate those great conceptions of genius except through the eyes of the transcriber. How shall we see otherwise then, except we surround ourselves with books, pictures, drawings, casts, and descriptions?

Therefore, how to know books, how to use them, how to make the most of them, become important questions.

In this connection the value of museum collections should not be overlooked. The University maintains several collections which have a distinct bearing upon architectural study. Especially useful are the Museums of Classical Archaeology and Art and of European Culture located in Lincoln Hall. These contain among many other things, casts of Greek, Roman, Romanesque, Gothic and Renaissance sculpture, costumes, reproductions of paintings, and numerous originals, as

well as models of other historic antiquities.

We are fortunate in having at the University of Illinois one of the great architectural libraries of the country: The Ricker Library of Architecture. In a published description of the aims, ideals, and resources of the School of Architecture at Illinois, printed for the department in 1913, S. F. Kimball, in referring to the library, says this: "The really invaluable resource of the school is its superb collection of architectural books. The solid ranges of folios, which must serve as a substitute for the surroundings of students in Paris or Rome, are probably surpassed in but a single architectural school of America. The Avery Library of Columbia is thought to be the most complete of all special libraries of architecture, and is undoubtedly the first in America for research in architectural history. It may be doubted, however, whether even the Avery Library is superior to the library at Illinois for serving the prime function of a school collection, the furnishing of precedent and inspiration for design."

Since that time the Ricker Library has been greatly augmented and now numbers about 8,000 volumes. It has not only maintained its character as a first rate working library for undergraduate students, but has also developed resources for research that compare very favorably with those of the

Avery Library. In other respects the comparison drawn then still obtains, the Ricker Library holding its rank of second place in the number of titles catalogued, among special architectural libraries in America. Other seminar libraries of the University also contain a great amount of material which is valuable to the student of architecture.

The Ricker Library, moreover, has this characteristic, which offers peculiar advantages: the books are all placed in open stacks and cases in one large, well-lighted hall, and are easily accessible. Nothing is locked in a forbidding stack-room which only the privileged may enter. You may browse at will and make your choice. Consider for a moment what this opportunity means and do not forget to make a proper use of your liberty, remembering the due respect that should be accorded fine books. All books should be carefully handled, for age, authority, and rarity which correspond to age, learning, and position in man, are qualities that should command the highest respect.

Few students of architecture realize the vital importance of the purposeful use of the library as a part of their training. Is it not a fact that at the end of your four years' course of study, you do not know as much about the great volumes contained in this library as you ought to know; that you have not made the

best use of your privileges and opportunities? And whose fault is it, if not your own? This opportunity will occur to but few more than once. In the course of years even though one or two individuals may return for further study and research or may be able to build up a fair private library for their office use, yet the majority will accumulate only a few of the most useful works, together with a collection of plates of contemporary buildings. Whatever your case may be, while you are here you should learn to know the better and more useful books, also remembering: that, even though reprints are made, yet on account of rarity and high cost, many of the most important architectural folios are scarcely obtainable and are not to be consulted outside of great libraries.

You should then be conscious every day of the rare opportunity that is within your grasp as you pass so often under that splendid mosaic inscription which marks the entrance to the Ricker Library.*

On every side of you are folios recording the labors of curious and painstaking investigators in every land, monumental records of scrutinizing appraisal and erudition, the work of the archaeologist, and those splendid conjectural restorations of marvellous bril-

*A dedicatory panel in glass and encaustic mosaic designed and executed by Professor N. A. Wells and set up over the portal of the Ricker Library.

liancy and power which seem to be within the special province of the French. As architectural students you should know something about the authors of these books, and especially about the pensioners of the French Academy at Rome; how their unusual genius for architectural research and interpretation is discovered and how it is fostered and educated. You should be interested in finding out how their investigations are conducted and what governments and scientific societies have been instrumental in bringing discoveries to light. Questions like these stimulate the intellectual curiosity and you soon find yourself eager to learn, not only about the great buildings of the past, but also about men and books in your profession.

Let the writer propose to you a few questions which you ought to be able to answer and discuss before you graduate, if you have made something of your opportunities. Suppose you were asked to choose for yourself the most useful and inspiring book that the designer of buildings can have at his elbow in his office. What would be your answer remembering that you may select only one out of all the hundreds of great books on architecture? Remember too, that the answer is not one of personal opinion but of fact. Or again, suppose you were asked to choose the best book for a teacher

of architecture, who, as before, may have but one work to guide him. Which will it be? Can you name that book and maintain its preëminence above all others? It is there on the shelf and you have very little individual preference in the matter. It is obvious that before you can venture an opinion on these questions and countless others of a like nature, you must have acquired a considerable knowledge of books, and have also educated your judgment.

Let us consider what may be said to constitute broadly a reasonable familiarity with our architectural library, a familiarity that your four years' contact with it should have brought to you.

First of all, learn to distinguish and identify the best works and to retain this classification in mind. A casual inspection will usually help you in this, even before you consult the contents. There is an aristocracy among books, the intellectual authority of the writers easily standing out, and indeed, showing through the covers. A fine book will have an unmistakable external character, due usually to good binding and printcraft. The contents must and will speak for itself, speaking to you in a language proportioned to your comprehension and understanding. See to it, then, that your understanding is ripened by good reading and high thinking. Shallow,

worthless books sometimes masquerade in fine attire, but no one is deceived thereby. Although fine bindings occasionally wear out and have to be replaced usually by some sort of uniform style of cover, such cases should be treated as exceptions.

After four years, is it too much to expect that you should be able to name the titles and authors of at least two hundred books, including folios; to know the contents of some of them thoroughly and to be able to discuss all of them with architects and other people of culture whose inclinations have led them to seek knowledge in your own field?

You should have a clear mental picture of how each of these books appears; whether it is large, small, or medium size, thick or thin. You should be able to put your finger on each of these volumes without reference to the card-catalogue. You do not know the library if you have to continually run to the card-index. This applies equally well to your private library.

So much for externals. That information would be easily gained, but is essential, nevertheless. Far more significant is a sufficient knowledge of contents, a knowledge not so easily achieved. This implies a special sort of familiarity quite different from that which you have gained about architecture in general through your various courses of study. It is

largely the knowledge of where to find what you wish to know.

As an illustration, suppose your interest has been aroused by a photograph of the "Trilithon," that emplacement of three enormous stones in the substructure of the *Temple of the Sun* in Syria. You are curious to discover other instances of the use by the ancients of large stones in their buildings. On such a quest a search through the card-index would avail you little or nothing, because the card-index refers to subject matter of entire books; it is not, generally speaking, analytical. You must depend on your knowledge of the library and go directly to the books. Take another question, that of architectural design; let us say, vertical communications in large buildings. The card-index would not help you much in your search for the possible arrangements of monumental staircases in plan composition, a matter purely of *parti*. Here again you must know where to look. You must depend first on your general knowledge of great staircases, remembering that this feature of buildings was given little attention by architects until the Italian Renaissance. You must then search the folios of Renaissance and of modern buildings selecting such plans and parts of plans as will give you the best classification, and finally bring this knowledge to bear upon the solu-

tion of your own problem. It if happened to be a matter of elevators as well as stairs, the card-index might serve you more effectively; but the chances are that the references would fail to satisfy your purposes exactly.

Many inquiries of a like nature are continually arising, especially such as involve comparative study, for the solution of which you must know the library intimately. The assembling of correlated facts relating to a single topic is a perfectly legitimate and useful field of book-research, and one which you must early begin to practise. Few of you will ever have an opportunity to reconstruct from a few scattered fragments an imaginative yet convincing architectural abstraction, still fewer will have a chance to do research with the spade after the manner of the archaeologist, but all of you may dig into books and from them unearth many ideas of incalculable value to yourselves, and sometimes thereby perform a service to others.

Up to this point the writer has sought to make evident two important propositions: to emphasize first, the importance of the architectural library, and second, the ability to use it. It has been his object in calling attention to the rare resources of the Ricker Library to urge students to avail themselves as much as possible of these resources for the study of architecture, and to show them that in

order to do this effectively, they must learn to know the library very soon after entering the school.

Appended to this paper you will find a list of books, about two hundred in all. As many of these titles represent books of indisputed fame, you should become acquainted with them, if you do not know them. Necessarily many important architectural books have been omitted from the list that follows on account of its limited scope.* But as has been previously noted, the library is rich in material for research and for special studies in architecture.

*Some books which other instructors would have included, have been omitted. This is but natural since design is so largely a matter of taste and temperament.



VIEW OF THE INTERIOR OF THE RICKER LIBRARY

CHAPTER II.

The oldest book on architecture handed down to us from antiquity is the *Architecture* of Vitruvius. This book was held in great veneration by Renaissance architects,—doubtless for the following reasons: it was the only text-book then in existence; it treated of Roman architecture, and it appealed to the literary predilections of the early scholars. Its contents certainly do not justify its architectural reputation and it may be doubted whether its teachings really ever have influenced architecture very much. Vitruvius is said to have died before the first century B. C., but there is a well founded belief that he lived several centuries later, and was merely a dilettante amusing himself by writing on architecture about which he actually knew very little. If the first fact is true, he never actually saw Roman architecture at its grandest phase, that of imperial Rome. In either case his interpretation of Roman architecture fell far short of what it actually was or came to be. His *Architecture* is a book of technical and constructive details, hard and fast rules of proportion—that artists have always chosen to disregard. Read the translations of Vitruvius, if you will, but do not spend time studying him as you will profit

little thereby. In the library there are several renditions, probably the best known is that of M. H. Morgan.

A more remarkable work is Alberti's *De Re Edificatoria*, the first printed book of the long series on architecture that has continued without a break up to the present day. It appeared in 1485, some years after the author's death.

Printing presses were set up in Rome in 1467, in Venice in 1469, in Florence and other north Italian cities in 1471. At first only the classics were printed. Vitruvius' famous work, known to the early Renaissance architects in MSS, was also printed for the first time shortly after Alberti's. The Italian translation which did not appear until 1521 was made by Calvo at the expense of Raphael, to aid the latter, it is said, in his architectural work. The original translated manuscript has been preserved and is now in the Munich Library.

It is stated that of all books on architecture published at this time, the one that had the greatest reputation was Palladio's best known literary effort, *I quattro libri dell' architettura*, printed in Venice in 1570. He also wrote other work. In 1554 he published *L'antichita di Roma*, the results of studies made by himself. Many of the other leading architects of the 16th century published

books on architecture; Serlio in 1540, and 1547; Vignola in 1563; Scamozzi in 1615. Vignola was the author of *Regola delli cinque ordini d'architettura*. Peace to his ashes! Let us not hold him responsible for the many architectural transgressions that have been committed in his name. He has kept many students from straying far from the truth but countless others have been led into the delusion that orders of all sizes may have the same proportions. Filarete wrote a work that was never printed and only portions of the original have been preserved, *Il trattato d'architettura*, illustrated, it is said, by his own designs and by two hundred fifty drawings of the Colosseum, Mole of Hadrian, and other ancient buildings of Rome.

All these writers show the enthusiasm for scholarship as well as for the antique that animated the Renaissance artists; but with the possible exception of Palladio it is doubtful whether any of them approached their subject from the standpoint of the architect, for they were too much influenced by the method of Vitruvius. It remained for the pensioners of the French Academy at Rome to show the world how the results of the study of antique architecture should be recorded so that investigations might be made of practical use to architects and students everywhere.

But the Renaissance architects knew how to make use of the knowledge and inspiration they had gained for themselves by the contemplation and study of the antique, and if this ability does not show forth so much in their books, it assuredly shows forth brilliantly in their works. With moderns exactly the reverse seems to be true. We have wonderful treatises on architecture, measured drawings and restorations of antique art, such as were never dreamt of in the 16th century; but instead of our imaginations being kindled as theirs were kindled, the spirit of free adaptation, if not wholly extinguished, appears with few exceptions to lie inert and dormant before the power of our masters.

The question is likely to be asked: Have we no literary legacy from the Gothic period? The best known original source is Villard de Honecourt's sketch book, an album of details principally, with one or two sketches of plans. This book is said to have had rather a disastrous influence upon the architects of the Gothic Revival, who regarded it as confirming their own habit of looking at architecture as a matter of detail. The difference between this point of view and that of the Renaissance architects is evident; the latter seeking to analyze buildings by measurement and not by mere sketches of external features. The

practise of making sketches is, of course, a good one for students; but it must be remembered that mere sketches of detail without some methodical attempt at analysis of the architecture, such as measurements, profiles, and the like, are only of value in developing skill in freehand drawing, and will be of very little service to the designer. We say this without thought of discouraging what is in itself a very necessary practise. Our students do far too little independent sketching of any sort.

All of the books so far touched upon, being primarily of antiquarian interest, make their appeal chiefly to the bibliophile; consequently it is not to be expected that the average undergraduate student will be inclined to bestow much attention on them unless he happens to have an unusual literary turn. The list of books consulted by students in the course of a year on such subjects as design and history is not large or varied as a rule, and few of them date prior to the 19th century.

But there is one great exception, Piranesi. After speaking of his work and its value in the study of design I shall mention a few other books which students of architecture ought to know about, if not to put to practical use in their daily work.



A COMPOSITION BY HULOT FROM D'ESPOUY

At once the inspiration and despair of young draftsmen, probably no book of architectural compositions holds a more secure place in their estimation than the collection of Piranesi's *Oeuvres Choiesies*. Besides delineation there is an immense amount to be learned about architectural composition from his wonderful etchings. Piranesi was born in 1720 and died in 1778. The following estimate of this great genius is taken from a paper by Russell Sturgis. After commenting on his work as an architect, which is of little account, he says: "Piranesi is known now in one way only, and in that way is not half so well known as he should be. . . . The prints from his large etchings bind up in twenty-four folio volumes, more or less, according to the fancies of the owner. . . . It is true that a hundred plates selected out of the mass contain all that is best in his work, and that twice as many would furnish the student with all that he need study. . . . It is not, the present writer believes, because he himself is an enthusiastic student of architecture that Piranesi's work seems attractive. . . . The thing to look for in Piranesi is not so much architecture (there is something to say on that side of him too) as fine and masterly engraving of original subject. He was one of the last of the great painter-etchers and painter-engravers of old times, and by no means the least of them. It may

be extravagant to say, as some have said, that his work would be gathered as eagerly as Rembrandt's if it were not so bulky; but it is not extravagant to say that no man has seen all that the engraver's art is capable of until he has seen and studied nearly everything that Piranesi has left."

For the purposes of this paper architectural books may be broadly classified as follows: books of purely antiquarian interest, books embodying the results of archaeological research, books of reference for the study of design. As has been indicated, most of the works hitherto mentioned may be relegated to the first class. Histories of architecture may be placed in the second group, although in its primary meaning archaeology deals specifically with the interpretation of fragments dug out of the ground. All works such as topographical studies, monographs, books of measured drawings and photographs, the theory of architecture and the like, may be grouped together under the general head of reference books. Although these distinctions are not very scientific or accurate, from the view point of the undergraduate student they are perhaps sufficiently definite. Moreover, classifications by themselves do not mean very much, and you will soon discover that it is futile to try to fence off one part of the field of art from another part.

There are a dozen or more famous works, which in the light of fuller and more exhaustive research or by reason of more up-to-date reproductive processes, have been superseded and pushed back from the third to the second class, and are now thought of as, at least archaeological, if not antiquarian. These books in their day exerted a profound influence on building design, but are now infrequently consulted by students of architectural design. Such publications as those of the "Society of Dilettanti," fall into this group.

The Society of Dilettanti was an association of English scholars, travelers, and collectors, founded in London in 1733 for the purposes of lending aid to the study of Roman and Greek art and for the purchase of antiquities. The Society subsidized the publication of a number of volumes during the latter part of the 18th century. James Dawkins' and Robert Wood's researches better known as Wood's *Ruins of Baalbec* and *Ruins of Palmyra* appeared about 1750. The greatest work published at this time was *Antiquities of Athens* by Stuart and Revett. The painter James Stuart and the architect Nicholas Revett reached Athens in 1751 and remained there three years; their enterprise being accounted the most important so far undertaken. The plates in their work are beauti-

fully engraved. The Society later undertook the survey and publication, at their own expense, of *Antiquities of Ionia* and *Antiquities of Attica*.

The Architectural Antiquities of Rome, measured and delineated by Taylor and Cressy, architects and Fellows of the Society of Antiquarians, is a fine work in two volumes, published in London, 1821. The methods pursued by the authors of this work more nearly approach the modern mode of reproduction, inasmuch as the line drawings were scaled with scientific accuracy and were frequently supplemented by details of ornament and decoration rendered in light and shade. This result was accomplished by elegant line engravings and well composed lithographs, which remain an inspiration to the student today.

An earlier work in which the drawings are also engraved to simulate relief, is that of Desgodetz. The edition in the Ricker Library is the translation and revision of G. Marshall, architect, printed in London in 1795. Up to that time Desgodetz' work was the most accurate and complete of any that had been offered to the world on the subject of Roman architecture; but, although as Marshall says, the book "was constantly in request as the standard of ancient and modern art," the originals were scarce and until his adaptation was issued, were hardly to be consulted by

students. The dedication of the original, which was issued by Desgodetz in 1682, was addressed to Colbert, minister of Louis XIV, and is sufficiently fulsome. After blessing heaven for his birth "in an age so full of wonders," wherein the monuments of antiquity reared by the Augustuses, the Trajans and the Antonines "have yielded the first place in the temple of glory to the invincible, the great, and the magnanimous Louis," he concludes his epistle by requesting his lordship's permission to thank him "a thousand times for casting eyes upon me, so as to deign me any share in the execution of those admirable designs which you daily meditate for the glory of the greatest king upon earth." Marshall's apostrophe, directed to his own monarch, is hardly less adulatory. "Be pleased, Sir, therefore," he says, "to favor this representative of Roman art and Roman power, exerted in edifices on which succeeding ages have gazed with wonder, and which are likely to stand unrivalled, unless your Majesty's influence should enable us to excel them." *Edifices anciennes de Rome* by Desgodetz, Paris, 1779, was one of the architectural books in the library of Thomas Jefferson which was doubtless frequently consulted by him. Latrobe, in a letter to the President, suggests that he verify a matter of proportions by reference to this authority.



RESTORATION OF THE ALTAR OF ZEUS AT PERGAMOS

While on the subject of Classic architecture, Gibbs' book of *Orders* should not be passed over without mention. This work treating of the details and proportions of the elements, still holds its own among many others of later date, and is a safe and useful guide for students. It was published in 1724. James Gibbs was a famous architect whose name has been often coupled with that of Wren. He was the architect of S. Mary-le-Strand, S. Martin-in-the-Fields—London churches—and of the Radcliffe Library, Oxford, which is his master work.

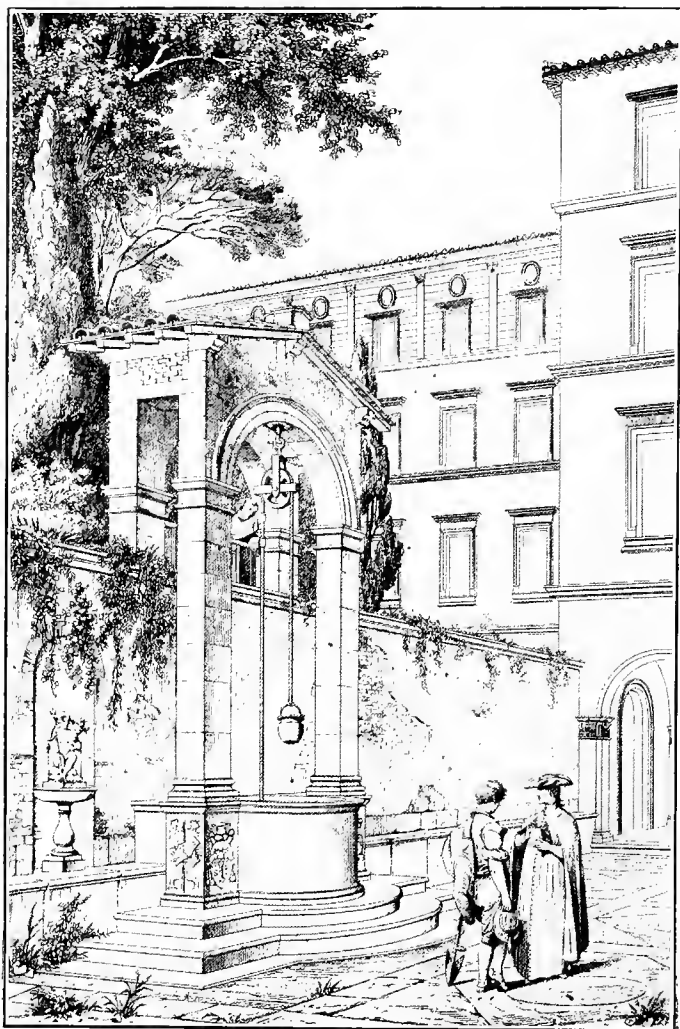
It must not be thought that architectural commentators of this age were wholly pre-occupied with ancient Greece and Rome. There was some architecture nearer home, as well, worth writing about, as Desgodetz took occasion to state in his dedicatory epistle. "To turn over the pages of seventeenth and eighteenth-century books on architecture," says Simpson, "is in itself a liberal education. Marot, Le Pautre, Blondel, Mariette, etc., take one back to the days of the fine gentlemen and full-bottomed wigs, to the stateliness of the time of the later Louis."

The most famous of these works is Blondel's *Architecture Francaise*, a treasure for any library fortunate enough to possess it. Eight volumes were contemplated, but four only were published (1752-6). The plan of the

Tuileries as designed by de l'Orme, Bernini's gigantic scheme for reconstructing the Louvre, together with Perrault's design for a similar rebuilding, are all reproduced in Blondel's work. It is interesting to recall that there were three François Blondels, who were noted architects. The beautiful arch of S. Denis, Paris, which as a composition is in many respects superior to the triumphal arches of the Romans, was designed by François Blondel the elder, born in Picardy in 1618. The author of *Architectura Francaise* was a native of Rouen, born in 1705.

Les plus Excellent Bastiments de France published in 1579, is especially valuable for its records of many buildings which have since disappeared or suffered mutilation. It is a work of exquisite draftsmanship, excelling, in this quality, the works of the Italians. The writer and engraver was the architect Du Cerceau. Many of Du Cerceau's most beautiful original drawings are reproduced in Ward's *French Chateaux and Gardens in the XVIth Century*. Concerning the work of Du Cerceau this author says: "No other country can boast so complete a picture of its Renaissance architecture as seen by a contemporary, still less one by the trained and sympathetic hand of a great architect. It is a picture full of suggestion for architects and designers of to-day, to whom French influence

makes so strong an appeal, illustrating as it does the works, not only of Du Cerceau himself, but also of Philibert de l'Orme, Pierre Lescot, Jean Goujon, Jean Bullant, and other less known or unknown names." (For a list of old books in the Ricker Library see Appendix A.)



DRAWING BY LETAROUILLY

CHAPTER III

The 19th century is rich in the fruits of research in all phases of architectural art. The student of archaeology may yet have something more to say to us about the external life of the ancients; but in the field of architecture, so far as it is concerned with the searching observation and reconstruction of the monuments of the past, there seems little left to do.

It has been noticed that: "Scientific archaeology has done much to help us to understand the art of the past, but it sometimes seems to forget that details which are vital to the archaeologist may, on occasion, have no value for the artist." In a large measure this fact seems to be true of the sort of critical interpretation that is to be found in the majority of the German archaeological works. There are some notable exceptions, as the works of Dürm and Bühlmann but, in the main, the books produced by the Germans that are useful in the daily study of design are not numerous. On the contrary in this field the French excel and it is preëminently their domain. They have a clear grasp of essentials and a sure instinct for selection; an ability to conceive and to con-

struct, through the power of the creative imagination working in space, often from only a few remains, a brilliant and convincing restoration that will speak to us in terms of lofty architecture; all this embodied in terms of lucid statement and perfect illustration. Their works far outnumber the learned treatises of the Renaissance masters to which your attention has already been directed.

The complete architectural library of today will contain all sorts of sumptuous volumes which will combine methods of printing and photogravure not even imagined by the early writers. Then it was a slow, tedious undertaking to engrave every plate by hand on steel or copper, whereas now the mechanical processes of reproduction have practically done away with the laborious ways of handcraft. The real bibliophile may regret this, but students of design do not. The usefulness of books has not been impaired but greatly extended. It is true that there is a certain satisfaction resulting from the contemplation of an engraved plate that is not afforded by a photo-etching or reprint; but that satisfaction should be reserved for those whose preoccupation is with books for their own sake, rather than for what they may teach us.

Books of pictorial illustration abound, such as collections of large photographs of

individual buildings, like the chateaux and cathedrals of France and the palaces of Italy. Others, perhaps the most beautiful and inspiring for us, are the collections of rendered restorations made by the pensioners of the French Academy in Rome, the winners of the Grand Prix. These comprise the collections familiarly known as *d'Espouy*, and such brilliant monographs as *Epidaure*, *Pergame*, *Selinonte*, and the *Parthenon*. Still others are the folios of drawings carefully made in line of certain styles and periods of architecture, studies representing years of unremitting labor and painstaking measurement, like Letarouilly, Durand, and Bühlmann. Then we have those much dog-eared folios of designs dear to the eyes of our own students, produced by the élèves of the École des Beaux Arts. It is unnecessary to enlarge further on the evident fact that the scope of modern works depicting architecture and architectural decoration is immense and that reproductions are innumerable.

Among all the noble books relating to our art there are two which deserve to be placed by themselves. These are Letarouilly, *Les Edifices de Rome Moderne* and Durand's *Recueil et Parallele des Edifices en Tout Genre, Anciens et Modernes*. A companion work to Letarouilly's is Strack's *Baudenkmaler Roms des XV-XIX Jahrhunderts*, a folio of photo-

graphic illustrations of the same subjects that are delineated in the former and a valuable supplement to it.

For inspiration in design Letarouilly's is assuredly the most useful and beautiful work ever offered either to student or practitioner. It is the work that in modern practise he would most frequently have occasion to consult. There is a good reprint of *Les Edifices de Rome Moderne*, the plates for which were reproduced unfortunately at a smaller scale than the original. Letarouilly's work is so well known that it is unnecessary to describe it in any detail. It is in three large folios, published in 1840; the dedication is addressed to his majesty Louis Philippe. There is also a volume of descriptive text. At the beginning of the first volume you will find that inimitable plan of the "Eternal City"—a marvelous expression of the engraver's art and an instance of the perfect expression of a transcendent subject. Letarouilly was also the author of the equally beautiful monographs on St. Peter's and the Vatican, a work in two volumes.

The other work which has been chosen for special commendation, it is thought, with as good reason as the one just mentioned, is the grand folio of Durand, one of the largest in size of plates of any in the library. The superficial dimensions of this book are governed by

the fact that all the different plans, elevations, and sections throughout the work are drawn to the same scale. Moreover, as its field is the whole field of historic architecture, the dimensions of the plates are more or less determined by the largest edifices ever constructed, such as the Circus Maximus, a vast stadium reputed to have seated some 250,000 spectators. When we consider the immense advantage that accrues to the study of design from having all the important buildings of all ages of architecture drawn to a uniform scale, it is no exaggeration to say that if instructors in architecture were so circumstanced that they might retain only one work for reference, the majority would prefer to retain this one. Durand, who was a professor in *l'Ecole Polytechnique*, first published his work in Paris in ANNO IX (1808). It was re-issued at a later date in an augmented form by a firm of editors in Liège. Reprints are also obtainable. In addition to drawings of constructed edifices, "Durand" also contains famous projects never put into execution and many plates of detail and of other architectural elements.

The chief value of "Durand" to students of design is not the study of architectural monuments from the viewpoint of history, although it is valuable for that too, but the study of *parti* from the view point of composi-

tion. Such is also the particular value of the premiated designs in the competitions for the *Grand Prix de Rome* and in a lesser degree of the volumes of *Croquis* and *Medailles*. The publication of *Croquis d'Architecture* was discontinued about 1900 after some fifteen volumes had been issued. Some instructors prefer it to the folios of *Grand Prix*, but just at this juncture it does not appear to be much favored by students.

There is a right way and a wrong way to use these books for study, the wrong way is the slavish copying of the conceptions of others—a habit far too prevalent.

As an example of what may be considered a useful method of study, let us examine for a moment one of the projects in Part Two of *Grand Prix*, the fine conception of M. Chaussemiche, *Un Palais des Societes Savantes*. A familiarity with the principal requirements of the program is first essential; there will not be many. The problem should then be thought of as one of proportions and relations between the principal elements of the plan. Make a pencil tracing of the plan, drawing first the principal axes, indicating rooms simply by shaded rectangles and leaving communications white. This procedure will fix in your mind the essential facts of the composition, the *parti*, and the proportions of the chief elements, and the relative area

devoted to corridors, light-courts, halls, and rooms. Similar tracings may be made of elevations and sections. In the former it will usually be sufficient to indicate broadly the proportions between voids and solids while in the latter care should be taken for the interior silhouette. Next you should make a study of *poche* by tracing with black ink certain typical parts of the plan. Finally, for comparative study, trace or sketch the alternate schemes.

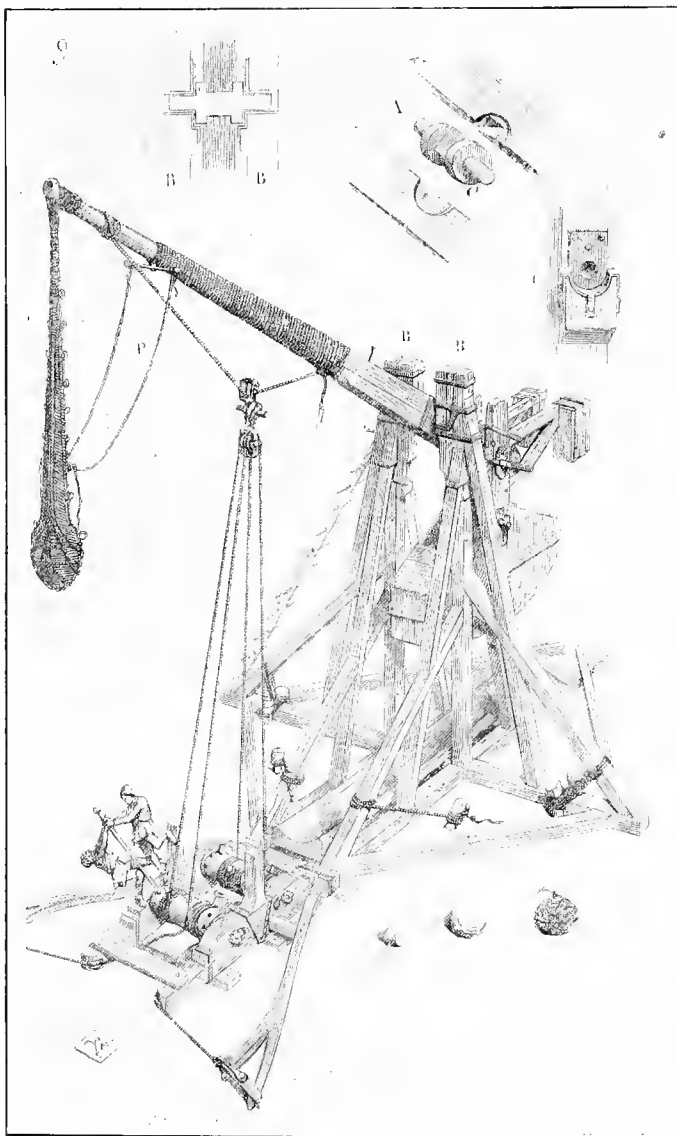
Studies such as have been indicated above consume only a minimum of time. By forcing you to analyze they serve greatly to extend your knowledge of the large facts of plan composition, and consequently your ability to reason in terms of architecture and to solve programmes becomes more and more competent. Mere aimless tracing of detail from books is of little value. Have some purpose and method. Always keep in mind the broad plan of your course in design; first, to study elements; second, to combine elements, to compose; third, to combine proportions, to design.

It would appear that undue emphasis had been placed in this discussion on the literature of classicism and that mediaeval architecture had been inexcusably neglected. This might be taken by some to imply a negation of the importance of Gothic archi-

ture. A course in design would certainly be incomplete if it did not include programmes outside the Classic and Renaissance periods, and for the solution of such programmes it is essential that the student apply himself to the documents. But there are several reasons why Gothic cannot and, as many believe, ought not to occupy so large a space as Classic and Renaissance in our thoughts as students of design. In the first place it is almost impossible to conceive of our contemporary life, outside of our religious life, and to a lesser degree, our educational life, being lived in an environment of Gothic architecture. In the second place, although there are many splendid monographs on Gothic buildings, the literature of mediaeval architecture is by no means so extensive or voluminous as that of the Classic and analogous styles. Without entering further into the merits of the controversy that has waged between advocates of these two great divisions of architecture as they affect the study of design in the schools, I shall quote from Professor Blomfield's lecture on Rome, which seems to express a rational view of the matter. "We might," he says, "by a process of mental abstraction, imagine ourselves back in mediaeval life, and by a sustained effort of mental histrionics, express ourselves in terms of mediaeval art. But the natural man, the

actual conditions of life, will surely reassert themselves. We shall only feel at home in the broad spaces and serener atmosphere of classic art. I do not say that Roman architecture was perfect and impeccable. That architecture had its faults. It had lost the sensitive refinement of Greek art; it was given to accepting the details of architecture without much thought, possibly even with contemptuous indifference to minute refinements of form. But where it is forever memorable is in the splendid courage of its construction, in its capacity for ordered thought dealing with vast conceptions. It is because of its superb resource, of its masterful method of conquering any and every problem set it, that Roman architecture remains the greatest and most profitable study for the serious architect."

Among works treating of Gothic architecture which are especially useful for the study of design, may be mentioned: Viollet-le-Duc's *Dictionnaire raisonne de l'architecture*, a justly celebrated work embodying the results of profound research; C. H. Moore's *Gothic Architecture* and the second volume of Simpson's *History of Architectural Development*, both emphasizing the details of structure; and Pugin's *Gothic Architecture*, a three-volume work containing details. Another work especially good for the study of details is *An Analysis of Gothic Architecture* by R.



A MEDIAEVAL WAR ENGINE, AFTER VIOLET-LEDUO

and J. A. Brandon. Two very modern books on the style are F. Bond's *Gothic Architecture in England* and *English Church Architecture*, up-to-date pieces of scholarship which are regarded by authorities as being probably the most valuable works on English church architecture. *Church Building* by Ralph Adams Cram explains many things about church planning not generally understood. Finally I shall mention the third part of Guadet's *Elements et Theorie de l'Architecture*, which treats in an exhaustive fashion the whole subject of Catholic churches.

Guadet's work on the theory of architecture stands by itself. Perhaps it may be of more value to the instructor than to the average student, but no one could study this work carefully without gaining immensely thereby. Treatises have been written in other languages on the general theory of architectural aesthetics by thoughtful teachers, notably the discourses of Thiersch, Wagner, and others in the German *Handbuch* series, but none of them approaches Guadet in rationality of method and in clarity of statement. Guadet bases his theory of proportions in architecture on construction, whereas the German writers incline toward recondite analogies discoverable in human and other organisms, and such geometrical analogies as are found in the similarity of rectangles. One

cannot study Guadet without being profoundly influenced by his teachings, whereas the German theorists do not inspire the same degree of conviction.

Two very fine and useful works are Bühlmann, *Die Architectur des Classischen Altertums und der Renaissance*, and Gromort, *Elements d'Architecture Classique*. The former is obtainable in a good, translated reprint, and the latter in an inexpensive folio. For beginners there is perhaps no more useful work than Gromort's; the plates of which show a close correspondence with the examples cited by Guadet. Bühlmann's work is equally valuable; the fact that it is one of the most used folios in the library speaks for itself.

Of contemporary publications it is deservedly fitting that special mention be made of the *Monograph of the Work of McKim, Mead and White*. The uniformly high character of the work of this firm places it on an equal footing with much of the best work of the Italian Renaissance architects. Of McKim himself it has been often said that he was the greatest English speaking architect since Sir Christopher Wren.

The reading of books for inspiration in design is a comprehensive undertaking. The intention of this paper has been to adhere in the main to reference works, since your study

of design is so largely one of research among books. But there is also another purpose which is to stimulate you to form the habit of reading the best books dealing with our art, whether they be philosophical, romantic, or descriptive. With this end in view the following books will be found highly interesting and suggestive.

A work to which great admiration should be accorded is Hippolyte Adolphe Taine's *Lectures on Art* (translated by J. Durand) consisting of a course of lectures delivered before the students of art of the *Ecole des Beaux Arts*, Paris, during the winter of 1864. This book is an accomplishment of the highest order of genius—the thought being clothed in the most finished and artistic style. The style of Ruskin is regarded in the field of letters as being particularly distinguished, but, to my mind, it does not surpass that of Taine; besides the aesthetic opinions of the former critic have many of them fallen into disrepute. Nevertheless, read *Modern Painters*, *Stones of Venice*, and *Seven Lamps of Architecture*. Taine applies to the arts the same theory he has applied to literature in his *Histoire de la Literature Anglaise*; that is, he explains art by social influences: humanity at different times and places, climate and other conditions, furnishing the facts on which the theory rests. You would also be

delighted with his *Voyage en Italie*. Theophile Gautier was another elegant writer, who, while not dealing specially with aesthetics, had an uncommon knowledge and appreciation of architecture. This is especially evident in his *Romance of a Mummy*, *Constantinople*, and *A Winter in Russia*. Read also *The Alhambra*, by Washington Irving.

The vain-glory and outrageous effrontery of one of the world's greatest artists has been admirably recorded by himself in a most remarkable recital of personal experience: *The Autobiography of Benevenuto Cellini*. Read that and also Vasari's *Lives of the Most Eminent Painters, Sculptors, and Architects*.

Special mention should be made of the literary work of Dr. Nathan Clifford Ricker in relation to the library. Dr. Ricker's contributions to the literature of architecture have been as solid and useful as they have been varied in character. In this connection we can do no more than note in passing such of his work as partakes of the nature of research, compilation, or critical interpretation. It is to his translations that your particular attention is called; our library has been made by him the repository of his valuable manuscripts. Until such time as they may be given to the publisher, you enjoy the unique privilege of being free to consult in your mother-tongue some of the greatest works of the

French and German teachers. A list of the books which Dr. Ricker has selected for rendering into English is given subsequently. That these works carry with them the highest authority is a fact that will become apparent the more you read and study them.

In the preceding pages the writer has sought to emphasize as forcibly as possible what seems undeniably true, that books on art exist primarily for what they may teach. At least that is their relation to us. What we may learn from them is, on our part, our chief interest. Furthermore, our desire to understand what these books may interpret to us about the art of the past is only significant in the sense that the art of the present may be vivified and a reasonable development of the art of the future assured. A book may be immensely interesting in itself just as drawings are immensely interesting in themselves, and it is very easy to drift into the pleasurable belief that neither exists for anything except for the satisfaction of contemplation and possession. Never forget that you are studying to become architects and that books and drawings are only an important means to an end, the acquisition of power in design. Next to the study of great buildings, the study of great books about them is the most valuable stimulant to the creative faculty for the student of

architecture. In the words of Sir Joshua Reynolds, "The habit of contemplating and brooding over the ideas of great geniuses till you find yourself warmed by the contact, is the sure method of an artist-like mind."

CHAPTER IV

A LIST OF GENERAL WORKS ON ARCHITECTURE SELECTED FROM THE CATALOGUE OF THE RICKER LIBRARY IN THE UNIVERSITY OF ILLINOIS: Recommended to Students of Architecture.

CLASSIFICATION OF SUBJECTS

For a more detailed classification see

Appendix B.

1. Biography.
2. History including Dictionaries and Encyclopedias.
3. Theory.
4. Periodicals.
5. Periods and Styles, Classic, Mediaeval, Renaissance, Modern.
6. Travel and Description—Europe, America.
7. Decoration, Painting and Sculpture—Histories of Art.
8. City Planning and Landscape Architecture. An important special collection in city planning and landscape architecture may be found in the library of the Department of Landscape Design.
9. Competitions.
10. Dr. Ricker's Translations.

I. BIOGRAPHY

1. Brault, Élie. LES ARCHITECTES PAR LEURS OEUVRES. Paris (1893.) 3 vol.
2. Cellini, Benevenuto, AUTOBIOGRAPHY OF Tr. by J. A. Symonds. New York. (c1906) 2 vol.
3. Chancellor, E. B. LIVES OF THE BRITISH ARCHITECTS. London. 1909.
4. Quatremère de Quincy, A. C. HISTOIRE DE LA VIE ET DES OUVRAGES DES PLUS CÉLÈBRES ARCHITECTES. Paris. 1830. 2 vol.
5. Rolland, R. MICHELANGELO, tr. by Frederick Street. New York. 1915.
6. Samuel A. PIRANESI. London. 1910.
7. Swarbrick, J. ROBERT ADAM AND HIS BROTHERS. London. 1915.
8. Vasari, G. LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS. Tr. by Gaston Du C. de Vere. London. 1912-15. 10 vol.

II. HISTORY

Including Dictionaries and Encyclopedias

The Classical Library has many books dealing with excavations and explorations in ancient lands, chiefly archaeological in character, a good many of which have a near relation to the architecture of antiquity.

For fuller lists of the most useful works relating to the history of architecture, reference may be had to the bibliographical notes in such books as Kimball and Edgell's *History of Architecture*, Hamlin's *History of Architecture*, and Fletcher and Fletcher's *Comparative History of Architecture*.

1. Anderson, W. J. ARCHITECTURE OF THE RENAISSANCE IN ITALY. 4th ed. London. 1909.
2. Anderson, W. J. and Spiers, R. P. ARCHITECTURE OF GREECE AND ROME. 2nd ed. London. 1907.
3. Benoit, F. L'ARCHITECTURE ANTIQUITÉ. Paris. 1911-12 2 vol. printed.
4. Benoit, F. L'ARCHITECTURE L'ORIENT.
5. Blomfield, R. T. HISTORY OF RENAISSANCE ARCHITECTURE IN ENGLAND. London. 1897. 2 vol.
6. Bond, F. GOTHIC ARCHITECTURE IN ENGLAND. London. 1906.
7. Bond, F. AN INTRODUCTION TO ENGLISH CHURCH ARCHITECTURE FROM THE 11TH TO THE 16TH CENTURIES. London. 1913. 2 vol.

8. Byne, A. and Stapley, M. SPANISH ARCHITECTURE OF THE 16TH CENTURY. New York. 1917.
9. Choisy, F. A. HISTOIRE DE L'ARCHITECTURE. Paris. 1899. 2 vol.
10. Dürm, J. DIE BAUKUNST DER GRIECHEN. (Handbuch der Architektur.) var. dates.
11. Dürm, J. DIE BAUKUNST DER ETRUSKEN UND RÖMER.
12. Dürm, J. DIE BAUKUNST DER RENAISSANCE IN ITALIEN.
13. Fletcher, B. and Fletcher B. F. HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD. 5th ed. London. 1905.
14. Geymüller, H. von. DIE BAUKUNST DER RENAISSANCE IN FRANKREICH. (Handbuch der Architektur) Stuttgart. 1901. 2 vol.
15. Gromort, G. L'ARCHITECTURE DE LA RENAISSANCE EN ITALIE. Paris. 1913.
16. Hamlin, A. D. F. HISTORY OF ARCHITECTURE. New York. 1909.
17. Jackson, T. G. GOTHIC ARCHITECTURE IN FRANCE, ENGLAND, AND ITALY. Cambridge. 1915. 2 vol.
18. Jackson, T. G. BYZANTINE AND ROMANESQUE ARCHITECTURE. Cambridge. 1913. 2 vol.
19. Kimball, F. and Edgell, G. H. HISTORY OF ARCHITECTURE. New York. 1918.
20. Marquand, A. GREEK ARCHITECTURE. New York. 1909.

21. Moore, C. H. DEVELOPMENT AND CHARACTER OF GOTHIC ARCHITECTURE. New York. 1899.
22. Planat, P. (Ed.) ENCYCLOPÉDIE DE L'ARCHITECTURE ET DE LA CONSTRUCTION. Paris. No date. 6 vol.
23. Porter, A. K. LOMBARD ARCHITECTURE. New Haven. 1915-17.
24. Porter, A. K. MEDIAEVAL ARCHITECTURE. New York. 1909.
25. Reber, F. von. HISTORY OF ANCIENT ART. New York. 1882.
26. Simpson, F. M. HISTORY OF ARCHITECTURAL DEVELOPMENT. 3 vol.
27. Statham, H. H. A SHORT CRITICAL HISTORY OF ARCHITECTURE. London. (1912)
28. Sturgis, R. and Frothingham, A. L. HISTORY OF ARCHITECTURE. New York. 1916. 4 vol.
29. Viollet-le-Duc, E. DICTIONNAIRE RAISONNÉ DE L'ARCHITECTURE FRANÇAISE. Paris. 1834-68. 10 vol.
30. Ward, W. H. ARCHITECTURE OF THE RENAISSANCE IN FRANCE. London. (1911). 2 vol.

III. THEORY

1. Belcher, J. ESSENTIALS IN ARCHITECTURE. London. 1907
2. Blomfield, R. T. THE MISTRESS ART. London. 1908.

3. Esquié, P. THE FIVE ORDERS OF ARCHITECTURE. (French Vignola) Boston. (1910)
4. Gibbs, J. BOOK OF ARCHITECTURE. Containing designs of buildings and ornaments. London. 1728. Reprint.
5. Gromort, G. CHOIX D'ÉLÉMENTS EMPRUNTÉS L'ARCHITECTURE CLASSIQUE. Paris. 1907.
6. Gromort, F. CHOIX DE PLANS DE GRANDES COMPOSITIONS EXÉCUTÉES Paris. 1910
7. Guadet, J. ÉLÉMENTS ET THÉORIE DE L'ARCHITECTURE. Paris. (1902.) 4 vol.
8. Jackson, T. G. REASON IN ARCHITECTURE. London. 1906.
9. Laureys, F. KURSUS DER KLASSISCHEN BAUKUNST DIE FÜNF ORDNUNGEN. Berlin. No date.
10. Mauch, J. M. von. DIE ARCHITEKTONISCHEN ORDNUNGEN DER GRIECHEN UND RÖMER. Berlin. No date.
11. Mayeux, H. LA COMPOSITION DÉCORATIVE. Paris. No date.
12. Poore, H. R. PICTORIAL COMPOSITION. New York. 1914.
13. Reynaud, F. L. TRAITÉ D'ARCHITECTURE. Paris. 1850. 4 vol.
14. Ruskin, J. MODERN PAINTERS.
15. Ruskin, J. SEVEN LAMPS OF ARCHITECTURE.

16. Ruskin, J. STONES OF VENICE. 3 vol.
17. Spiers, R. P. ORDERS OF ARCHITECTURE. London. 1902.
18. Sturgis, R. HOW TO JUDGE ARCHITECTURE. New York. 1903.
19. Taine, H. A. LECTURES ON ART. New York. 1875. Translated by John Durand.
20. Van Pelt, J. V. A DISCUSSION OF COMPOSITION, ESPECIALLY AS APPLIED TO ARCHITECTURE. New York. 1902.
21. Viollet-le-Duc, E. LECTURES ON ARCHITECTURE, London. 1877-8. 2 vol. Translated by Benjamin Bucknall.

IV. PERIODICALS

1. ACADEMY ARCHITECTURE. London. Annual
2. AMERICAN ARCHITECT.
3. ARCHITECTS' JOURNAL AND ARCHITECTURAL ENGINEER. London.
4. ARCHITECTURE.
5. ARCHITECTURAL FORUM.
6. ARCHITECTURAL RECORD.
7. ARCHITECTURAL REVIEW. New York.
8. ARCHITECTURAL REVIEW. London.
9. COLOUR. London.
10. CONSTRUCTION. Toronto.
11. CONSTRUCTION MODERNE. Paris.
12. DEKORATIVE VORBILDER. Discontinued.
13. DEUTSCHE KUNST UND DEKORATION. Darmstadt.
14. GOOD FURNITURE.

15. HOUSE AND GARDEN.
16. HOUSE BEAUTIFUL.
17. INTERNATIONAL STUDIO.
18. JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS.
19. JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS. London.
20. MODERNE BAUFORMEN. Stuttgart.
21. STUDIO YEAR BOOK. Annual.
22. WESTERN ARCHITECT.
23. Cram, R. A. CHURCH BUILDING. 2nd ed. Boston. 1914.

V. PERIODS AND STYLES

This list includes principally atlases of drawings or photographs. Some works have a descriptive text which may not be specifically mentioned.

GENERAL

1. Bühlmann, J. DIE ARCHITEKTUR DES CLASSISCHEN ALTERTUMS UND DER RENAISSANCE. Stuttgart. 1893.
2. d'Espouy, H. FRAGMENTS D'ARCHITECTURE DU MOYEN AGE ET DE LA RENAISSANCE. Paris. No date.
3. Gailhabaud, J. MONUMENTS ANCIENS ET MODERNES. Paris. 1850. 4 vol.
4. Junghändel, M. and Gurlitt, C. DIE BAUKUNST SPANIENS. Dresden. (1889-98.) 2 vol.
5. Macartney, M. E. PRACTICAL EXEMPLAR OF ARCHITECTURE. Westminster. No date. 5 vol. Reprint.

6. Ongania, F. STREETS AND CANALS IN VENICE. Photo-engravings. Venice. 1894.
7. PROUT'S SKETCHES. Reprinted by *The Architect*. 1892.
8. Strack, H. ZIEGELBAUWERKE DES MITTELALTERS UND DER RENAISSANCE IN ITALIEN. Berlin. 1889.

ANTIQUE AND CLASSIC

9. Canina, L. GLI EDIFIZI DI ROMA ANTICA. Rome. 1848-56. 4 vol. in 3.
10. Collignon, L. M. LE PARTHÉNON. Paris. (1912.) 2 vol.
11. Curtius, E. and Adler, F. OLYMPIA. Berlin. 1890-97. 8 vol.
12. Defrasse, A. and Lechat, H. ÉPIDAURE. Paris. 1895.
13. d'Espouy, H. FRAGMENTS D'ARCHITECTURE ANTIQUE. Paris. 1905. 2 vol.
14. d'Espouy, H. MONUMENTS ANTIQUES. Paris. No date. 3 vol.
15. Hulot, J. and Fougères, G. SÉLINONTE. Paris. 1910.
16. Laloux, V., and Monceaux, P. RESTAURATION D'OLYMPIE. Paris. 1889.
17. Place, V. NINIVE ET L'ASSYRIE. Paris. 1867. 2 vol. Atlas.
18. Pontremoli, E. and Collignon, M. PERGAME. Paris. 1900.

ROMANESQUE

19. Martin, C. L'ART ROMAN EN FRANCE. Paris. 1910. 3 vol.
20. Martin, C. L'ART ROMAN EN ITALIE. Paris. 1912.
21. Revoil, H. A. ARCHITECTURE ROMANE DU MIDI DE LA FRANCE. Paris. 1873. 3 vol.

GOTHIC

22. Brandon, R. and J. A. AN ANALYSIS OF GOTHICK ARCHITECTURE. London. 1858. 2 vol.
23. Baudot, A. de and Perrault-Dabot, A. de. LES CATHÉDRALES DE FRANCE. Paris. (1905-07). 2 vol.
24. Martin, C. L'ART GOTHIQUE EN FRANCE. Paris. (1911.)
25. Pennell, E. and J. FRENCH CATHEDRALS. New York. 1909.
26. Pugin, A. C. EXAMPLES OF GOTHIC ARCHITECTURE. London. 1821. 3 vol. (Reprint—Cleveland. 1919.)
27. Van Rensselaer, M., and Pennell, J. ENGLISH CATHEDRALS. New York. 1896.

RENAISSANCE

28. L'ARCHITECTURE ET LA DÉCORATION AUX PALAIS DU LOUVRE ET DES TUILERIES. Photo-engravings. Paris. No date. 2 vol.

29. Biagi, G. LA RENAISSANCE EN ITALIE. Paris. (1913.)
30. Birch, C. H. LONDON CHURCHES OF THE 17TH AND 18TH CENTURIES. London. 1896.
31. Blondel, J. F. RÉIMPRESSION DE L'ARCHITECTURE FRANÇAISE. Paris. 1752-56. 4 vol.
32. Brière, G. LE CHÂTEAU DE VERSAILLES. Paris. 1907. 2 vol. in 4.
33. Brière, G. LE PARC DE VERSAILLES. Paris. (1909). 1 vol. in 2.
34. Cram, R. A. FARM HOUSES, MANOR HOUSES, MINOR CHATEAUX, AND SMALL CHURCHES IN NORMANDY AND BRITANY. New York. (1917.)
35. Daly, César. MOTIFS HISTORIQUES. Paris. 1870-80. 4 vol.
36. Dimier, L. FONTAINEBLEAU. Paris. No date. 2 vol.
37. Garner, T., and Stratton, A. THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD. London. (1911.) 2 vol.
38. Gotch, J. A. ARCHITECTURE OF THE RENAISSANCE IN ENGLAND. London. 1894. 2 vol.
39. Haupt, A. PALAST ARCHITEKTUR VON OBER ITALIEN UND TOSCANA. Berlin 1911. 3 vol.
40. Letarouilly, P. M. LES EDIFICES DE ROME MODERNE. Paris. 1868-74. 3 vol.

41. Letarouilly, P. M. LE VATICAN. Paris. 1882. 3 vol.
42. Lowell, G. SMALLER ITALIAN VILLAS AND FARMHOUSES. New York. 1916.
43. Nash, J. MANSIONS OF ENGLAND IN THE OLDEN TIME. London. 1869. 4 vol.
44. Percier, C. and Fontaine, P.F.L. PALAIS, MAISONS,...À ROME. Paris. 1809
45. Prentice, A. N. RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN. London. (1893.)
46. Rouyer, E. and Darcel, A. L'ART ARCHITECTURAL EN FRANCE DEPUIS FRANÇOIS I^{er} JUSQU'A LOUIS XIV. Paris. 1863-66. 2 vol.
47. Sauvageot, C. PALAIS, CHATEAUX, HOTELS, ET MAISONS DE FRANCE DU XV^e AU XVIII^e SIÈCLE. Paris. 1867. 3 vol.
48. Schütz, A. von. DIE RENAISSANCE IN ITALIEN. Hamburg. 1882. 4 vol.
49. Strack, H. BAUDENKMAELER ROMS DES XV-XIX JAHRHUNDERTS...ALS ERGÄNZUNG ZU LETAROUILLY, "ÉDIFICES DE ROME MODERNE." Berlin. 1891.
50. Uhde, C. BAUDENKMAELER IN SPANIEN UND PORTUGAL. Berlin. 1892. 2 vol.
51. Vitry, P. HOTELS ET MAISONS DE LA RENAISSANCE FRANÇAIS...DES XV & XVI^e SIÈCLES. Paris. No date. vol. 2^e.

COLONIAL

52. Benjamin, Asher. THE COUNTRY BUILDER'S ASSISTANT. Reprint. Ed. by Aymar Embury II. New York. 1917.
53. Crane, E. A. and Soderholtz, E. E. COLONIAL ARCHITECTURE IN SOUTH CAROLINA AND GEORGIA. Boston. 1895.
54. Embury, A. EARLY AMERICAN CHURCHES. Garden city, New York. 1914.
55. Newcomb, R. THE FRANCISCAN MISSION ARCHITECTURE OF ALTA CALIFORNIA. New York, 1916.
56. Ware, W. R. (Ed.) THE GEORGIAN PERIOD. Photographs and Measured Drawings. Boston. 1899-1902. 3 vol.
57. Wise, H. C. and Beidelman, H. F. COLONIAL ARCHITECTURE FOR THOSE ABOUT TO BUILD. Philadelphia. 1913.

MODERN

58. Lutyens, E. HOUSES AND GARDENS. London. 1913.
59. McKim, Mead, and White, Work of. New York 1913. 4 vol.
60. Platt, Charles, The work of. New York, 1913.

VI. TRAVEL AND DESCRIPTION

Only a few titles selected from the Ricker Library of Architecture are listed here. The General Library of the University contains many additional books of a similar character.

1. Adams, H. MONT-SAINT-MICHEL AND CHARTRES. Boston. 1913.
2. Frothingham, A. D. ROMAN CITIES IN ITALY AND DALMATIA. New York. 1910.
3. Gautier, T. A WINTER IN RUSSIA.
4. Gautier, T. CONSTANTINOPLE.
5. Gautier, T. THE ROMANCE OF A MUMMY.
6. Headlam, C. OXFORD AND ITS STORY. New York. 1904.
7. Howe, M. A. de W. BOSTON. New York. 1903.
8. Irving, W. THE ALHAMBRA.
9. King, Grace. NEW ORLEANS. New York. 1917.
10. Maspero, Sir G.C.C. THE DAWN OF CIVILIZATION. Tr. by M. L. McClune. London. 1910.
11. Mau, A. POMPEII, ITS LIFE AND ART. Tr. by F. W. Kelsey. New York. 1899.
12. Michaelis, A. T. F. A CENTURY OF ARCHAEOLOGICAL DISCOVERIES. New York. 1908.
13. Pennell, J. and E. R. OUR PHILADELPHIA. Philadelphia. 1914.
14. Ravenel, H. H. CHARLESTON. New York. 1912.
15. Schliemann, H. TROY AND ITS REMAINS. Tr. by L. Dora Schmitz. London. 1875.
16. Stubbs, C. W. CAMBRIDGE AND ITS STORY. London. 1903.

17. Vitu, A. PARIS. Paris. No date.
18. Wilson, R. R. NEW YORK: OLD AND NEW. Philadelphia. 1902.

VII. DECORATION, PAINTING AND SCULPTURE.—HISTORIES OF ART

The collection of books in the General Library on the general subjects of fine and decorative arts, selected primarily by the Department of Art and Design, are available for supplementary study.

1. Ars Una Series, ART IN FRANCE. Hourticq, L. New York. 1911.
2. Ars Una Series, ART IN GREAT BRITAIN AND IRELAND. Armstrong, Sir W. New York. 1913.
3. Ars Una Series, ART IN NORTHERN ITALY. Ricci, C. New York. 1911.
4. Baldry, A. L. MODERN MURAL DECORATION. London. 1902.
5. Clarac, Comte, F. de., MUSÉE DE SCULPTURE. Paris. 1826-53. 12 vol.
6. Cox, Kenyon, THE CLASSIC POINT OF VIEW. New York. 1912.
7. Hamlin, A. D. F. A HISTORY OF ORNAMENT. New York. 1916.
8. Harrison, Birge, LANDSCAPE PAINTING. New York. 1917.
9. Hittorff, J. I. RESTITUTION DU TEMPLE D' EMPÉDOCEE A SELINONTE, . . . Paris. 1851. 2 vol.

10. Holme, C. MODERN PEN DRAWINGS; EUROPEAN AND AMERICAN. New York. 1901.
11. Holt, R. B. RUGS, ORIENTAL AND OCCIDENTAL. Chicago. 1901.
12. Jones, Owen. GRAMMAR OF ORNAMENT. London. 1856.
13. Lübke, W. HISTORY OF ART. Edited by Russel Sturgis. New York. 1904. 2 vol.
14. Mayeux, H. FANTAISIES ARCHITECTURALES. Paris. No date.
15. Meyer, F. S. ORNAMENTALE FORMENLEHRE. Leipzig. 1886. 2 vol.
16. Parsons, F. A. INTERIOR DECORATION. Garden City, N. Y. 1915.
17. Piranesi, J. B. COUPES, VASES, CANDÉLABRES, ETC. Paris. 1905. (Reprint).
18. Piranesi, J. B. OEUVRES CHOISIES-OEUVRES CHOISIES. Paris. 1913 (Reprint).
19. Price, C. M. POSTERS. New York. 1913.
20. Racinet, M. A. de. L'ORNAMENT POLYCHROME. Paris. 1873-86. 2 series.
21. Ragueneau, A. MATERIAUX ET DOCUMENTS. Paris. 1872. 10 vol.
22. Reinach, S. STORY OF ART THROUGHOUT THE AGES. Translated by F. Simmonds, New York. 1904.
23. Rieth, Otto. SKIZZEN. Leipzig. 1892-99. 4 vol.
24. Sparrow, W. S. FRANK BRANGWYN AND HIS WORK. Boston. 1915.

25. Shaw, Henry. ILLUMINATED ORNAMENTS
SELECTED FROM MANUSCRIPTS OF
THE MIDDLE AGES. London. 1833.
26. Speltz, A. STYLES OF ORNAMENT. New
York. (1906.)
27. Tipping, H. A. GRINLING GIBBONS AND
THE WOODWORK OF HIS AGE. New York.
1914.
28. Wagner, Otto. SKIZZEN. Wien. 1905. 3 vol

VIII. CITY PLANNING AND LANDSCAPE ARCHITECTURE

An important special collection in city planning and landscape architecture is housed in the Library of the Department of Landscape Design, Agricultural Building.

1. Hegemann, W. DER STÄDTEBAU. Berlin.
1911-13. 2 vol.
2. Hubbard, H. V. and Kimball, Theodora.
INTRODUCTION TO THE STUDY OF
LANDSCAPE DESIGN. New York. 1917.
3. Latham, C. THE GARDENS OF ITALY.
London. 1905. 2 vol.
4. Mawson, T. J. THE ART AND CRAFT
OF GARDEN MAKING. London. 1912.
5. Moody, W. D. WACKER'S. MANUAL OF
THE PLAN OF CHICAGO Chicago. 1912.
6. Nolen, John, (Ed.) REPLANNING SMALL
CITIES. New York. 1912.
7. Robinson, C. M. CITY PLANNING. New
York. 1916.

8. Root, R. R. and Kelley, C. F. DESIGN IN LANDSCAPE GARDENING. New York. 1914.
9. Triggs, H. I. GARDEN CRAFT IN EUROPE London. (1913.)
10. Triggs, H. I. TOWN PLANNING. London. (1909.)
11. Unwin, R. TOWN PLANNING IN PRACTICE. London. 1909.
12. Weaver, L. MEMORIALS AND MONUMENTS. New York. 1915.

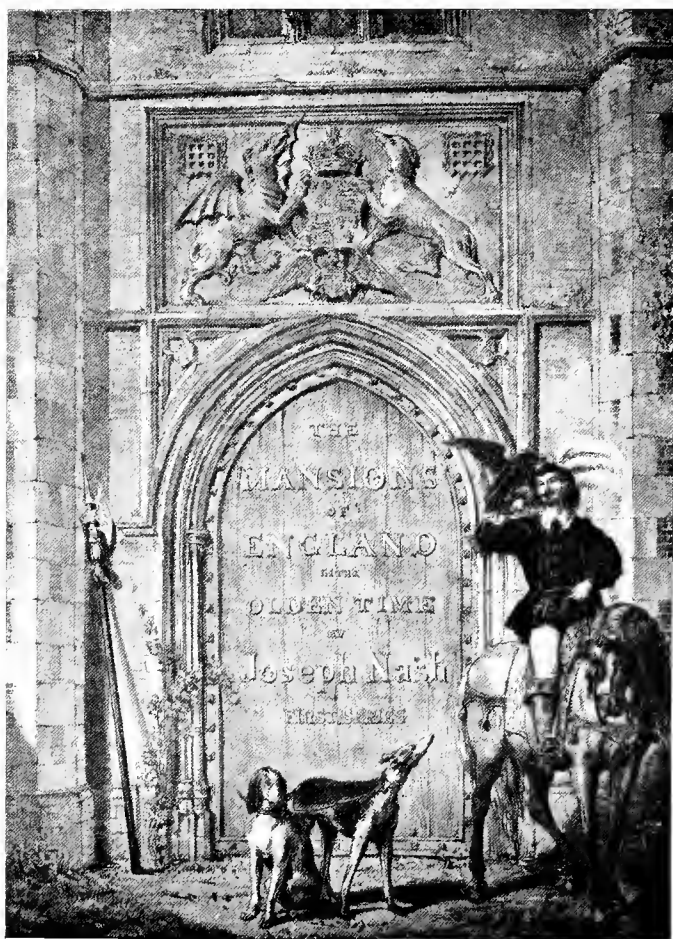
IX. COMPETITIONS

1. AMERICAN COMPETITIONS, T-Square, Club, Philadelphia. 1907-1913. 3 vol.
2. BRITISH COMPETITIONS. Alexander Koch, (Ed.) London. 1905-on. 4 vol.
3. CONCOURS CHENAVARD. École Nationale des Beux Arts. Paris. 1909.
4. CONCOURS D'ÉCOLE, École Nationale des Beaux Arts. Paris No date. 2 vol.
5. CONCOURS ROUGEVIN ET GODEBOEUF. École Nationale des Beaux Arts. Paris. No date. 2 vol.
6. CROQUIS D'ARCHITECTURE. Intime-Club. Paris. 1866-98. 25 vol.
7. LES ESQUISSES D'ADMISSION A L'ÉCOLE DES BEAUX ARTS. Paris. 1893-1914.
8. LES GRANDS PRIX DE ROME D'ARCHITECTURE. École Nationale des Beaux Arts. Paris. Continuation. 5 vol.

9. LES MEDAILLES DES CONCOURS D'ARCHITECTURE. École Nationale des Beaux Arts. Paris. 1898-on. 15 vol.

X. DR. RICKER'S TRANSLATIONS

1. HISTORY OF ANCIENT ARCHITECTURE. Benoit. 2 vol.
2. RENAISSANCE ARCHITECTURE IN GERMANY, HOLLAND, BELGIUM AND DENMARK. Gustav von Bezold. (Handbuch der Architektur.)
3. GRECIAN ARCHITECTURE. Joseph Dürm. (Handbuch der Architektur.)
4. RENAISSANCE ARCHITECTURE IN ITALY. Joseph Dürm. (Handbuch der Architektur.)
5. FRENCH RENAISSANCE ARCHITECTURE. Von Geymüller. (Handbuch der Architektur.)
6. ELEMENTS AND THEORY OF ARCHITECTURE. Guadet.
7. ANCIENT, MEDIAEVAL, RENAISSANCE, AND MODERN ARCHITECTURAL HISTORY. Hartmann.
8. MEDIAEVAL CHURCH ARCHITECTURE. Max Hosak. (Handbuch der Architektur.)
9. MEDIAEVAL HOUSES. Otto Stiehl. (Handbuch der Architektur.)
10. DICTIONNAIRE RAISONNÉ DE L'ARCHITECTURE. Viollet-le-Duc. 10 vol.



A DOORWAY, EAST BARSHAM, NORFOLK,
FROM A DRAWING BY NASH

APPENDIX A

A List of Old and Rare Books
Contained in the Ricker Library

VITRUVIUS, POLLIO

Architecture. Tr. from the original Latin by W. Newton, architect. 2 vol. London. 1791.

The Civil Architecture of Vitruvius. Tr. by William Wilkins. London. 1812.

Architectura alibri dece traducti. Tr. into Italian by Cesare Caesariano. Milan. 1521.

Les dix livres d'architecture de Vitruve. Tr. into French by M. Perrault. 2d. ed. Paris. 1684.

ALBERTI, LEONE BATTISTA

Architecture. Tr. into Italian by Cosimo Bartoli. 1st ed. Three vol. in one. London. 1726.

PALLADIO, ANDREA

The Four Books of Architecture. Tr. from the original Italian by Isaac Ware. London. 1738.

BOSSE ABRAHAM,

Traité des manieres de dessiner les ordres de l'architecture antique. Paris. 1664.

ANDREA POZZO

Perspectiva pictorum et architectorum. Two vol. bound in one. Rome. 1693-1700.

PIRANESI, GIOVANNI BATTISTA

Le antichità romane, divisà in quattro tomi. 4 vol. Roma. 1756.

Della antichità di Cora. Bound with Lapides Capitolini. Roma. 1762.

Della magnificenza ed architettura de Romani. Roma. 1761.

Descrizione e designo dell'emissario del Lago Albano. Bound with *Lapides Capitolini*. Roma(1764)

Di due spelonche ornate dagli antichi alla riva del lago Albano. Bound with *Lapides Capitolini*. (1762) Roma. 1764.

Diverse maniere d'adornare i Cammini ed ogni altra parte degli edifizj.... Roma. 1769.

Rovine del castello dell'acqua giulia. Bound with *Lapides Capitolini* (1762) Roma. 1761.

Vasi, candelabri, cippi, sarcofagi, lucerne ed. ornamenti antichi. Roma. 1778-1791.

STUART AND REVETT

Antiquities of Athens, 4 vol. London. 1825-30.

WOOD, ROBERT

Ruins of Palmyra. London. 1753.

Ruins of Baalbec. London. 1757.

SOCIETY OF DILETTANTI

Ionian Antiquities by Chandler, Revett, and Pars. 2 vol. London. 1769.

Unedited Antiquities of Attica. London. 1817.

CAMERON, CHARLES

The Baths of the Romans. 2 vol. London. 1772-75

ADAM, ROBERT

Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia. London. 1764.

TAYLOR AND CRESY

The Architectural Antiquities of Rome. 2 vol. London. 1822.

INWOOD, HENRY WILLIAM

The Erechtheion at Athens. London. 1827.

- CASTELL, ROBERT
Villas of the Ancients Illustrated. London. 1728.
- KIRBY, JOHN JOSHUA
Perspective. London. 1718.
- DESGODETZ, ANTOINE
Les edifices antiques de Rome, pub. par George
Marshall. 2 vol. Londres. 1795.
- DURAND, JEAN NICOLAS LOUIS
Recueil et Parallèle des Édifice en Tout Genre.
Paris. An. IX. (1800).
- BLONDEL, FRANÇOIS
L'architecture Française, 4 vol. Paris. 1752-56.

APPENDIX B

CONTENT OF THE RICKER LIBRARY

A general classification of the books in the Ricker Library according to the Dewey Decimal System with a graphical indication of relative content in each category.

Miscellaneous Books Related to Architecture and Allied Subjects

690 BUILDING.....	—
691 Materials, Processes.....	—
692 Plans, Specifications.....	—
695 Roofing, Slating, Tiling.....	—
697 Heating, Ventilation.....	—
700 FINE ARTS.....	—
709 History of Art, General.....	—
710 LANDSCAPE.....	—
720 ARCHITECTURE.....	—
720 3 Dictionaries of Architecture.....	—
720 5 Periodicals.....	—
720 9 History of Architecture.....	—
721 Architectural Construction.....	—
722 Ancient and Oriental Architecture.....	—
722 7 Roman Architecture.....	—
722 8 Grecian Architecture.....	—
723 Mediaeval Architecture.....	—
723 2 Byzantine Architecture.....	—
7234 Romanesque Architecture.....	—
723 5 Gothic Architecture.....	—
724 Modern Architecture.....	—
724 1 Renaissance Architecture.....	—

725	Public Buildings.....	_____
726	Ecclesiastical Buildings.....	_____
727	Educational and Scientific Buildings.....	_____
728	Residences.....	_____
728	Architectural Design and De- coration.....	_____
729 3	Elementary Forms, The orders.....	_____
730	SCULPTURE.....	_____
740	DRAWING, DECORA- TIONS, DESIGN.....	_____
742	Perspective.....	_____
744	Mathematical and Scientific Drawing.....	_____
745	Ornamental Design.....	_____
747 to 749	Interior Decoration....	_____
750 to 759	Oil and Water Color Painting, Essays, etc.....	_____
760 to 770	Etchings and Prints, Technical Processes, etc.....	_____
910 to 917	Travel and Description.....	_____
927	Biography	_____
	Miscellaneous subjects not listed elsewhere.....	_____

